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THROUGH THE LILY FIELDS  
By Piotr Stachiewicz

## SECEDING SCULPTORS IN A NEW SOCIETY

Papers of incorporation of the Society of American Sculptors, which is made up partly of members who seceded from the National Sculpture Society, have been filed in the county clerk's office, New York, and sent to Albany. Among the incorporators are Clifford Wayne Hartridge, James S. Rice, editor of the Forum, W. R. O'Donovan, and William Ordway Partridge. Some of the directors are A. A. Anderson, Dr. J. E. Kelly, and B. O. Flower, editor of the Arena. A temporary home for the society will be opened at No. 111 East Twenty-third Street, New York.

The movement is the outcome of a protest by the younger sculptors against what Mr. Partridge called in open meeting the "trust" methods of the parent society. The officers and leaders of the National Sculpture Society are such men as J. Q. A. Ward, Daniel C. French, and Augustus St. Gaudens, whose standing as sculptors of the first rank is no longer questioned. According to the dissatisfied element, however, these men conduct what is virtually a monopoly and a political machine rolled into one.

The leaders in the National Sculpture Society have the disposition of nearly all the great commissions. The work, it is charged, is distributed among their pupils and underlings, who repay the kindness by attending the meetings of the society and furnishing a major-

ity vote on the side of their patrons. It was this majority, the dissenters claim, which recently repudiated the report of one of the younger members, Gutzon Borglum, who had spent several months revising the constitution of the society. J. Q. A. Ward, the president of the society, had not attended any meetings for several months, and Daniel C. French, the first vice-president, had been spending the winter in Mexico. Charles R. Lamb, the second vice-president, is not a sculptor at all, and there was a growing feeling among a certain element that the society was outgrowing its usefulness. They felt, at least, that it was proving of no usefulness to them. Consequently, when Mr. Borglum's revision was cast into the waste-basket the discontented element seceded.

Among the sculptors who will be in the new organization are Partridge, Borglum, Niehaus, Konti, Roth, Bitter, Bush-Brown, Massey-Rhind, Tribel, Linder, and Martini. F. Edwin Elwell, curator of statuary at the Metropolitan Museum of Art, is also in sympathy with the movement. A number of persons who are not artists, but whose support will count—among them George Cary



CHRIST IN THE WILDERNESS  
By Kramskoi

Eggleston, James S. Rice, B. O. Flower, T. Henry Randall, and Clifford Hartridge—have offered to lend their influence to the movement. The new organization will not be confined to the sculptors of this country.

Mr. Partridge, who is one of the leaders in the movement, contributed an article to the April number of the Forum, in which he explained what, to his mind, sculpture should mean to the sculptor, and what the National Sculpture Society ought to be, but was not. The article was copied at some length by the Pall Mall Gazette, showing that interest is felt on the other side of the ocean. Papers throughout the United States also took the matter up extensively. Mr. Partridge's description of what a sculpture society should be is noted here as indicating what the projectors of the new organization would like it to be:

"There is very little use in going over the history of the National Sculpture Society, or giving to the public the tiresome and disagreeable details which necessitated the breaking away and forming of the new association. There have been many unpleasant things said and



THE ROUSSALKAS  
By Constantine Makovsky



YORKTOWN  
By Jan V. Chelminski

done. The chief reason is that we do not believe that men of ability have had a fair chance to show what they could do, nor have we had any faith in a constitution that was so drawn, that it gave absolute power to the council and officers and virtually nothing to the majority of the members.

"No immediate clash or disturbance has brought about this movement. It is the result of a number of meetings held by the new men to consider the welfare of their art, and to organize a society that shall be of the greatest benefit to the people and the sculptors; to provide a suitable housing for the sculptors, with a club-house and permanent exhibition room where works can be seen by the public, and the artists brought in close touch with the people; to provide also for sculptors who are often in great need and have no resources to fall back upon; to try to save the sites in our great cities especially suited to memorial sculpture or ideal works, and to see that the works erected are those of an artistic nature and not the result of political intrigue; to form pleasant relationships with societies of a like nature in England, France, Italy, and other countries to beget and foster a brotherly spirit among the artists working in the same craft; to encourage the young men to higher ideals by lectures and a well-ordered library, and giving all an opportunity who have the ability to become members of the association, from which many may have been excluded by an arbitrary board of directors; to interest thoughtful laymen in the ends of this society, and form a propaganda

for the dissemination of ideas about what is truly sculpturesque which may save our country from the product of the stoneyard; to have a bureau in connection with the association to which any committee or individual may appeal for an opportunity regarding the best kind of memorial for a given site or purpose, and to induce the civic government to take down such memorials as are a disgrace to our people, and to replace them by works in sculpture of dignified and artistic nature."

H. S. OLCOTT.



THE COSSACKS' ANSWER  
By Elias Repin

## WHISTLER'S MODEL AND HER RELICS

Readers of BRUSH AND PENCIL who are interested in the art and the unique personality of the late James McNeill Whistler will doubtless not relish this bit of gossip about his famous model Carmen. She was not present—so the story comes from Paris—when the souvenirs which Whistler had given her were sold at the Hôtel Drouot, or the government auction house. The model had calculated upon receiving something like eight thousand dollars for the trifles, and the result of the sale did not fall far below her businesslike anticipations. A dozen rough sketches of herself, nude, draped, and in compositions with others, nocturnes, sunsets, and personal letters, all fell under the hammer of the mercenary crier. The woman made a business venture of the affair, and as a matter of